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These philological notes might have been much fuller. If, as in the note to line 19, it is necessary to inform the pupil that *drum* stands for *darum* and that *drin* is for *darin*, or, as in line 47, that the reflexive verb is often used for the passive, it would not have been amiss to notice the construction of *bedroht*, l. 443; or *nur nicht*, l. 510; or explain such phrases as, *den des Blutes jammert*, l. 1181; *von Scheue löst sich mir das Herz*, l. 2700; or *behaucht ich dich*, l. 3345.

That part of the introduction devoted to "the metre and the rhyme" will doubtless interest some readers, but will not be appreciated by the majority of those for whom this volume is intended; since students who have studied German only two or three terms can scarcely be expected to derive great profit from pp. ix-xii. The same may be said of the variant readings at the bottom of the page.—It is to be regretted that the editor has not given a little more prominence to comparative philology, for there is nothing that is more instructive and fascinating to the average student of language. There is scarcely a passing allusion to it in his notes.

The proof-reader was not quite equal to his duty; nevertheless typographical errors are not numerous and future editions will correct *Kiegesunglück*, l. 205; *Muthigsten*, l. 417; *Muth*, l. 428 (compare *Mut* in other parts of the book); *Bouducour* (comp. l. 287), 2. *Auftritt*, top of page 111; and *enfällt*, in the stage-directions after l. 3544. The same applies to the notes on lines 14 and 15.

On the whole, DR. WELLS has produced an admirable textbook; so far as I know, it is the best edition of this drama for American students. Next to the editor, the printer deserves commendation for his excellent workmanship. The type is new and clear, a great improvement in many regards over former editions.

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*Über Reciproke Metathese im Romanischen*  
von DR. D. BEHRENS. Greifswald: Julius  
Abel, 1888, pp. 119.

Reciprocal metathesis of two sounds not immediately following each other has long

been a well-known phenomenon in numerous languages. For the Romance group prominent cases have, for the most part, been cited or collected from the Spanish, or the Italian dialects. Indeed Spain, for a long time, seemed in a fair way to be regarded as the special home of reciprocal metathesis. This is no longer true to-day, as it is the task of the present investigation abundantly to show.

The nature and import of metathesis has been variously interpreted. The error has often been made of giving one common explanation to phenomena essentially distinct and heterogeneous. Therefore the author, before approaching the burden proper of his investigation, devotes an introductory discussion of twenty pages to an explanation or *résumé* of the views commonly held on the question, and of the various sound-changes commonly included under the term metathesis. This discussion, if not exhaustive, brings out clearly the fact that things essentially different, regarded from a historic and genetic point of view, have been called by the name metathesis. If one is convinced that under metathesis should be arranged various forms of development which are only incidentally similar,—similar in so far as it is a question of changes which in general cause sounds to give up their original position in favor of a neighboring one,—then one may style as metathesis even such sound-changes as those of GLORIA to French *gloire* and CAPIO to Port. *caibo*.

But for the author and his conception of reciprocal metathesis something more definite and tangible is necessary. Certain external conditions of sound-change and their influence upon the phenomena in question, must come in for important consideration.

Reciprocal metathesis is something more than accidental change, or exchange, of the position of letters. It is favored or hindered by the relative nearness of the sounds as they are produced by the vocal organs. Consonants which are closely related in their manner of articulation, easily undergo this change of position in the word. The author's conception of metathesis applies, further, to sounds not immediately following each other, but which are separated by at least one other sound. As to the deeper and more underlying

causes of this phenomenon, the remarks of PAUL, 'Principien,' p. 60, on the subject of all so-called metathesis in general, would apply in the present case of reciprocal metathesis. It is well recognized that special difficulties arise when it is a question of pronouncing correctly in rapid succession similar and also dissimilar sounds. On this point, PAUL, as quoted, brings forward the expression: *Der kutscher putzt den postkutschkasten*. Certain errors or slips in speaking are favored by certain predisposing conditions. These conditions appear repeatedly in different persons. Modes of speaking which are thus at first judged incorrect, may, at the hands of the next generation, come to be considered normal. Such processes establish themselves most easily in case of learned or foreign words, which contain successions of sounds not familiar to the native idiom. In these cases a certain vague or inaccurate perception and an imperfect "Einprägung" of the word, enter in as elements of influence. Likewise in many cases the element of popular etymology must be considered. While the phonetic nearness of sounds to each other is a predisposing cause to the play of reciprocal metathesis, the phonetic character of the word as a whole also conditions to a certain extent the change. A succession of like vowel sounds favors an interchange of preceding or following consonantal sounds.

The body of the present brochure is a collection of examples, drawn from the various departments of the Romance group, which the author presents as a contribution of additional material on the subject in question. The bulk of his work concerns the metathesis of consonants. He treats first those words in which the consonants (not immediately following each other) which interchange their positions are either (a) followed by similar vowels, as French *philosophe* (in the Parisian popular speech) instead of *philosopher*, or (b) are preceded by similar vowels, as Sicil. *padalinu*=PALATINUS. A relatively large number of words fall under these two classes, and prove that the proximity of similar vocalic elements is especially favorable to an interchange of consonantal elements.

DR. BEHRENS next discusses cases in

which the consonants undergoing reciprocal metathesis are preceded or followed by dissimilar vowels. Here interchange of liquids is frequent, as Old French *calorent* ('Chev. as deus esp.' 9761) instead of *carolent*; or metathesis of other consonants of like type or class, as Port. *fedito* (folk speech)=*fetido* (CORNU), or Span. *retosar*, Port. *retouçar*=*resaltare* (CORNU).

A dozen pages are devoted to some cases of reciprocal metathesis between vowels not immediately related; so old Sard. *ruclat*=*RECLAT*: *ruchelat*: *ruclat*, French *lamichon* (Lille) by the side of *limachon*. Examples under this division are comparatively few and drawn largely from the dialects.

Reciprocal metathesis is not confined to the younger phases of Romance Language development, but is met as well in the older monuments. Not seldom also the same individual changes are seen in several of the Romance idioms, usually however without our being able to draw any conclusion regarding the age of such forms. No particular language territory is favored above others, the phenomenon in question being in the main equally distributed over the whole field.

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*Der Satzbau des althochdeutschen Isidor im Verhältniss zur lateinischen Vorlage. Ein Beitrag zur deutschen Syntax von MAX RANOW. [Zweites Heft der Schriften zur germanischen Philologie herausgegeben von DR. MAX ROEDIGER]. Berlin: Weidmannsche Buchhandlung, 1888.*

Our study of the German sentence in the initial stages of its development as a vehicle of literary expression is beset by the same difficulty that confronts us in the case of so many other languages, the difficulty, namely, that the earliest extant documents offer us next to nothing in the way of unconstrained prose. Investigation has to be based almost entirely upon poetry and translations. As to which of these two might be expected to reflect the more accurately the facts of every-day syntax there is perhaps room for discussion. The general opinion seems to be that poetry distorts the more. I do not precisely wish to put